



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



No. 2. SILK AND WOOL TAPESTRY
DESIGNED BY ARTHUR WILLSHAW
(By permission of the manufacturers, J. W. & C. Ward, Halifax)

THE SOCIETY OF DESIGNERS

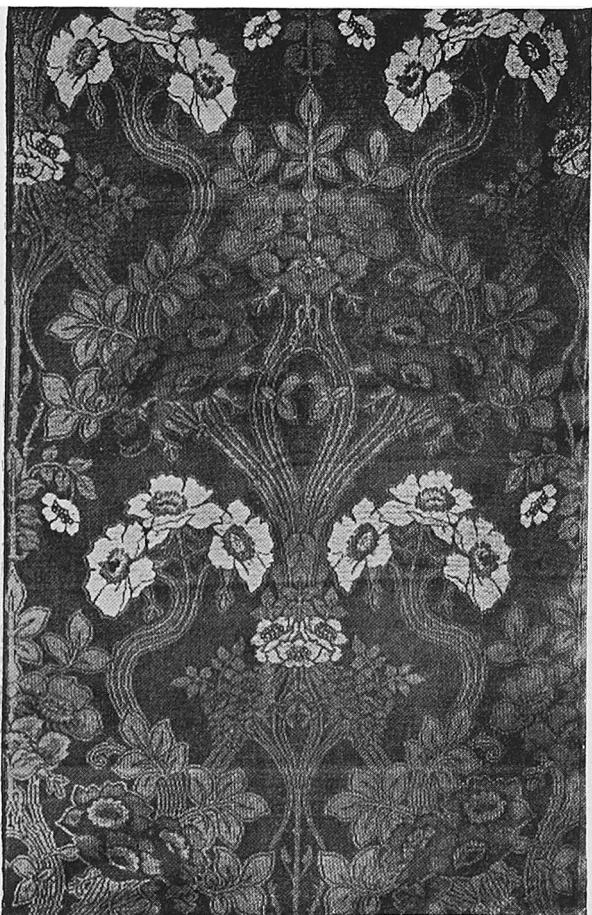
E NGLISH-MADE T EXTILES

AT a time when the English textile industries are being so much cut up by the introduction of the low-priced Continental goods, it is interesting and gratifying to us as Englishmen to turn to the consideration of some examples of textiles designed by an English designer, and manufactured by an English firm from materials wholly made in England.

Without doubt, Mr. Willshaw's designs and Messrs. J. W. & C. Ward's workmanship worthily uphold the national credit in the matter of tapestries. We are able to reproduce only a few of these designs, but few as they are they represent a range of character of design and colouring and of varied material, quite wide enough to leave an intending purchaser little

excuse for giving home-work the go-by. And, indeed, it is lamentable that the home trade should have been so severely injured by French and German goods, with often nothing to recommend them but their low price. Low price is not always cheapness, and we are sure that any person taking the trouble to compare the productions of Continental looms which find their way into the English market with the first-class material and sound honest workmanship of a home firm of such repute as Messrs. Ward, as we have done, will not be long in forming the opinion that the rather higher priced English goods are, in the end, much more economical. In addition to this, there is the wealth of colour, as nearly permanent as it

THE SOCIETY OF DESIGNERS



No. 4. TAPESTRY DESIGNED
BY ARTHUR WILLSHAW

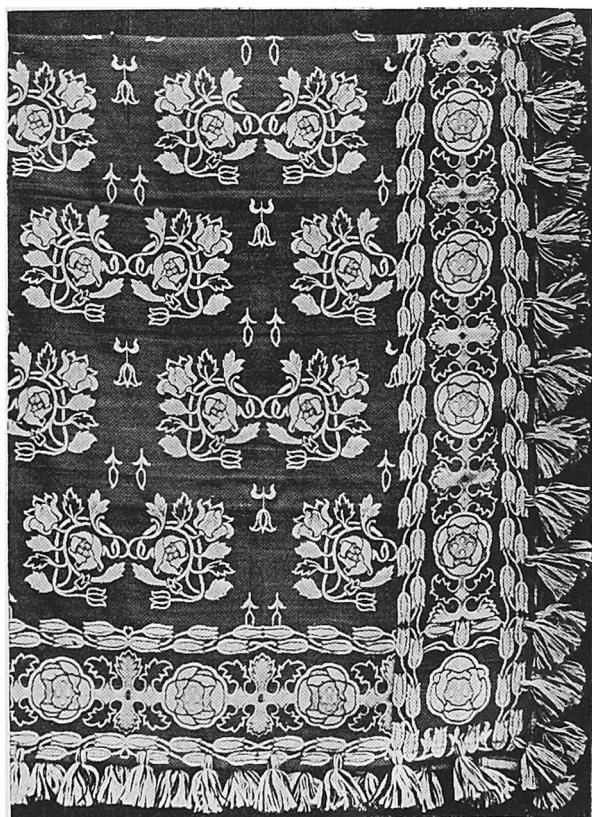
(By permission of the manufacturers, J. W. & C. Ward, Halifax)

is possible to obtain it, and the infinitely superior texture and richness of the genuine home-made goods, qualities quite unattainable in the cheap cotton articles so largely imported.

To turn to the examples we give. It must first be stated that the difficulties of giving in black and white an adequate representation of a material like a tapestry are almost insurmountable. The material depends so largely on colour and texture, qualities which are practically lost in the small half-tone blocks at our disposal. Still we think enough remains to show some of the beautiful effects of form and mystery the designer and manufacturer have obtained in this material.

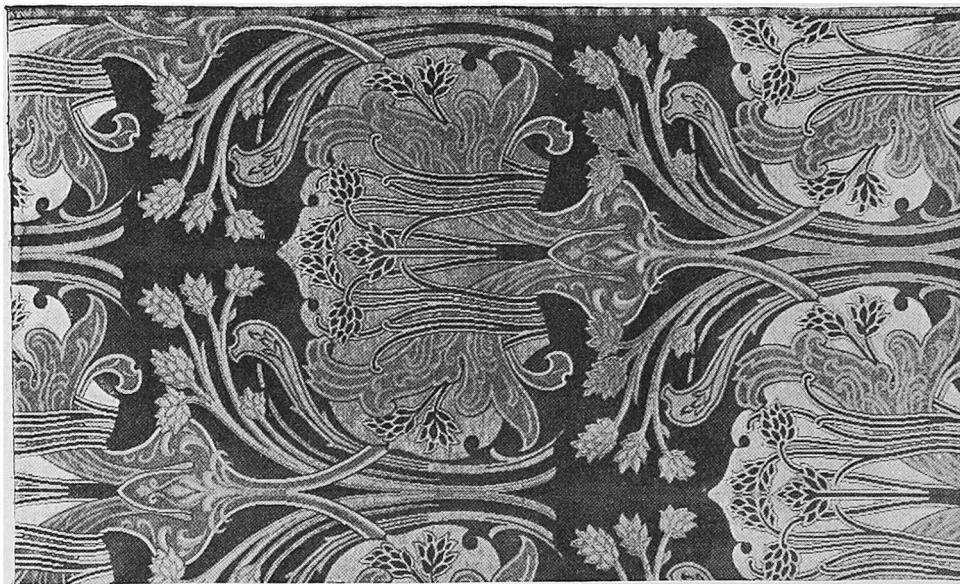
No. 1 is a genuine pure silk and wool tapestry of the very finest materials, with a softness in handling which conveys a sense of luxury, and a subtlety in its folds when draped as a hanging, that stamps it even to the average observer, and at the distance of the width of a room, as a fabric of the very highest class. The material is very thick and heavy, giving a sense of warmth and comfort quite unattainable in inferior cloths. We leave the design to speak for itself, merely remarking upon its quaintness and its fitness for this special fabric, and the fact that it is generally worked out in the low-toned schemes of colour suitable to a heavy material.

No. 2 is another design for this class of fabric, but so different in style



No. 6. TABLE-CLOTH DESIGNED
BY ARTHUR WILLSHAW

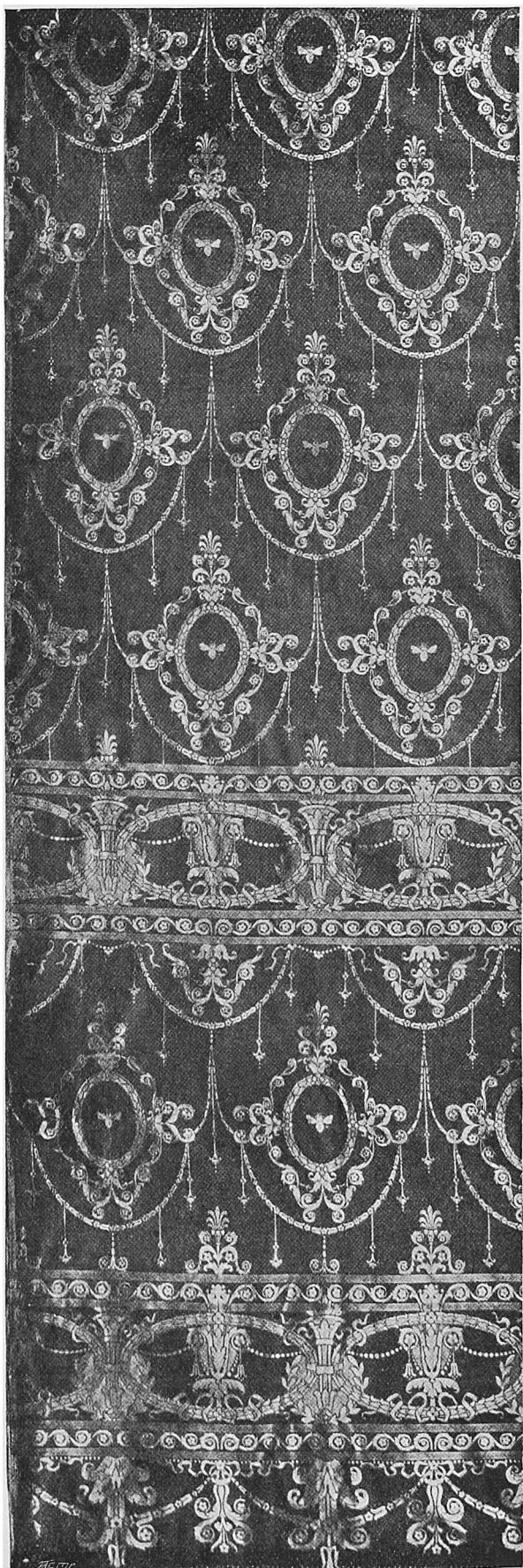
(By permission of the manufacturers, J. W. & C. Ward, Halifax)



No. 3. TAPESTRY
DESIGNED BY ARTHUR WILLSHAW
(By permission of Liberty & Co., Limited, London and Paris)



No. 1. SILK AND WOOL TAPESTRY
DESIGNED BY ARTHUR WILLSHAW
(By permission of the manufacturers, J. W. & C. Ward, Halifax)



No. 5. PART OF SILK CURTAINS
DESIGNED BY ARTHUR WILLSHAW
(By permission of the manufacturers, J. W. & C. Ward, Halifax)

as to appear at first sight to be in a different material, the character of design being such as to demand a brighter colour scheme, which, when carried out in pinks, golds, and vivid greens on a cream ground, presents a charmingly fresh effect.

Nos. 3 and 4 are a lower quality of silk and wool fabric, the wool and silk being tightly bound with canvas surface to stand the harder wear of upholstery, panelling and such uses.

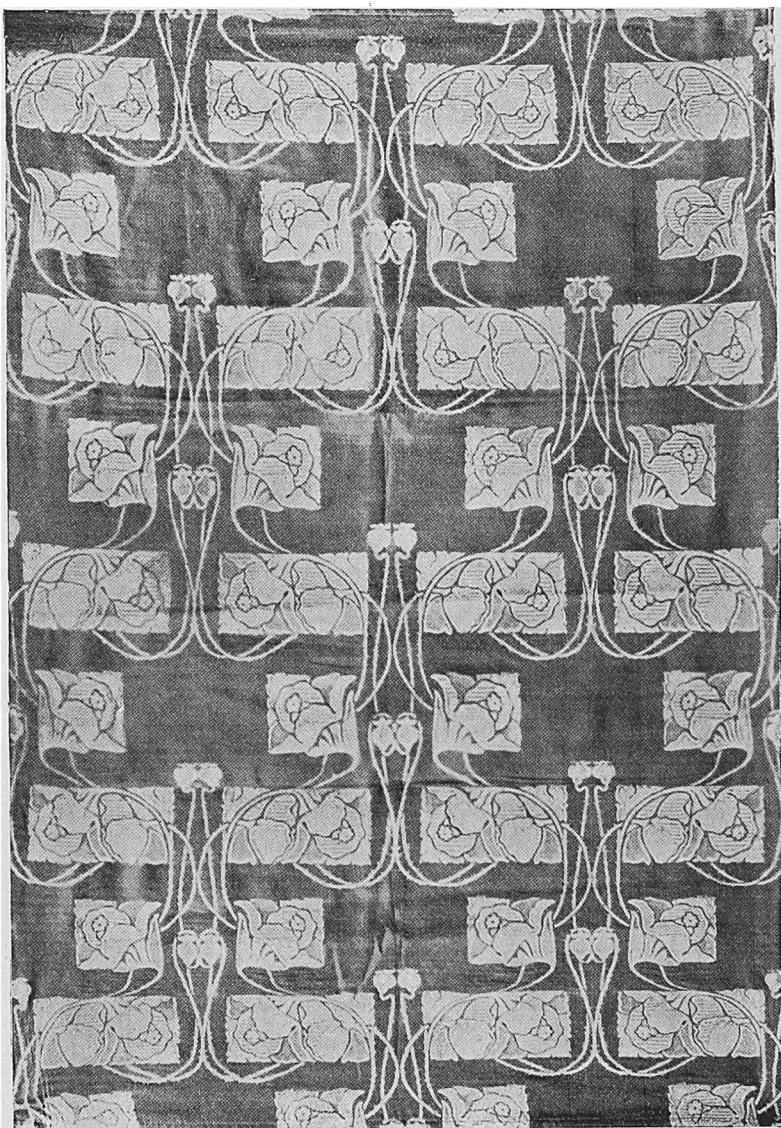
No. 5 is a part of a silk curtain in the Empire style, and may be considered to compete very successfully with the higher class French silks in two colours, not only as regards design and colouring, but in texture, lustre, and other qualities.

No. 6 is a cheaper material, and is within everybody's reach. The design shows a very charming two-colour effect for a table-cover, and is in every way admirably adapted for its purpose, the designers having very successfully surmounted the difficulty of obtaining a true *all-over* pattern.

No. 7 shows what may be done in what the manufacturer calls a 'cheap line.' Here is a design which by its quaintness of fancy and severe simplicity of treatment may worthily take a place in almost any Gothic scheme of decoration, however high in intention, the strength of the design making it impossible to reject the material on the score of cheapness.

For various reasons, it is very frequently impossible for a designer or manufacturer to make an exhibition of his latest productions, which are often necessarily in the nature of secrets on account of their novelty, and in Mr. Willshaw's case this difficulty has been felt. But the designs we show are quite sufficient to give the reader a proper impression of Mr. Willshaw's remarkable versatility, ranging as they do from the severe dignity of Nos. 3 and 4, through the pleasant conventionality of 6 and 7, and the purely quaint intention of No. 1, to the refreshing naturalness of No. 2; the Empire curtain being a thing apart, severe and simple in drawing as Empire work should be, and so true to the style as to exhibit in a remarkable degree the designer's

ENGLISH-MADE TEXTILES



No. 7. TAPESTRY DESIGNED BY
ARTHUR WILLSHAW
(By permission of the manufacturers, J. W. & C. Ward, Halifax)

wide and general knowledge of the byways as well as the high road of his profession. As a tapestry designer of long experience—Mr. Willshaw has been retained by Messrs. Ward for near a score of years—he has from year to year been called upon to meet the demands of an ever-changing trade; and for the man who can, as we venture to think Mr. Willshaw has, come through such an ordeal unscathed, arrives at last such a reward of power of design and resource in invention as can never be hoped for by the designer of

narrower groove, who is content to follow the one line of convention, orthodox or not, as the case may be. The designs we show present all the qualities we look for in the designer, fertility in motif, fancy, constructive ability and fitness, and are yet free from the painful eccentricities which mar much latter-day work in this fabric. Such designs, carried out, as they are, in the very best materials and workmanship, should do much to obstruct the advancing wave of foreign competition.